



CATALOGUE RAISONNÉ

OF

THE PAINTINGS

BELONGING TO

JOHN LOWE, ESQ., SHEPLEY HALL,

IN THE COUNTY OF LANCASTER;

WITH

DESCRIPTIVE ACCOUNTS

OF

THE EXECUTION, COMPOSITION, AND CHARACTERISTIC MERITS

OF THE

PRINCIPAL PAINTINGS.

“HAIL! PAINTING, HAIL! WHOSE IMITATIVE ART
TRANSMITS THROUGH SPEAKING EYES THE GLOWING HEART!”

MANCHESTER:

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PREFACE.

EVERY true lover of the Arts must contemplate with emotions of pleasure the present state of *collections and exhibitions in England*. And those Gentlemen who are blest with competence do well to follow the laudable example of our most gracious Sovereign, together with many Noblemen and others, whose names are so well known to Connoisseurs, that it is hardly necessary here to mention them.

Amongst these, JOHN LOWE, Esq. of Shepley Hall, in the county Palatine of Lancaster, stands conspicuous, he having with great Liberality, Taste, and Perseverance, formed one of the finest Collections in this country, which the following is a faint attempt at describing.

The Paintings *in this valuable Collection* are numbered upon a small Ivory Label attached to each; a plan which would be

found very useful, were it adopted in all collections; for as Paintings are avowedly collected and displayed for the purpose of affording instruction and amusement to the spectator, this will be best effected by rendering every necessary information respecting the subjects, and names of the Painters, as easy as possible.—In such cases it is also of the greatest importance that the intelligence be accurate and apposite; for, in this enlightened age, we are not much disposed to pay respect to the many fabulous stories we are told respecting old Pictures.

It hath been endeavoured to make this account as clear and intelligible as the nature of such a work will admit, and to give the Number attached to each Picture, with the Name of the Artist, next the subject, and subjoined some descriptive account of the same.

“The classical delineation of the principal Pictures is voluntarily added by the pen of WILLIAM ASTLEY, Esq.

The modern local information respecting them, is supplied by the Proprietor.

And the elaborate researches into History, respecting the Lives, Character, Rank, Talents, &c. of the various Masters, is elicited by the exertion of Mr. WILLIAM TARN, late of

London, Professor of the Art of Restoring Old Paintings, and Compiler of Catalogues of Paintings.”

Subjoined to this Catalogue is an *Alphabetical List of the Painters*, with the Number of Pictures by each in the present Collection; also the times of the Birth, Death, &c. of every Artist, whenever such information could be obtained.

CATALOGUE RAISONNÉ.

The Painter's eye, to sovereign Beauty true,
Marks every grace, and heightens every hue ;
Follows the fair through all her forms and wiles,
Studies her airs, and triumphs in her smiles ;
Imagines wondrous scenes, as fancy warms,
And revels, rich in all creation's charms.

SEE.

ENTRANCE HALL.

1.

VELASQUEZ.

Spanish Soldiers at Cards.

20.

His most favourite subjects were, at first, of the low kind, such as Taverns, Kitchens, Gardes du Corps, &c. and these he executed with a bold pencil, and uncommon tints of colour, in a style peculiar to himself. He afterwards painted History and Portraits, some of which being shewn at court gained him the royal favour, and he was appointed principal Painter to Philip the Fourth of Spain.—This Picture is in fine order, and shews the powers of this much-admired Master.

2.

PAUL POTTER.

A Landscape, with Figures and Cattle.

A Dutch woman and boy upon a cart loaded with vegetables, fording a rivulet, on their way to market. One of his finely-painted cows, with wrinkled horns, drinking, a sheep is standing on the bank, equally Potterish, a group of cattle following, and a distant view of the church which the artist regularly attended.

Potter's skies, trees, and distances shew a remarkable freedom of hand—a masterly ease and negligence—but his animals are touched with abundance of spirit, and exquisitely finished. The Artist having died young, his Pictures are exceedingly coveted, and bear very high prices.

3.

SIR GODFREY KNELLER.

Portrait of a Cheshire Knight in Armour.

From the Arden Hall Collection.

STAIR-CASE.

4.

EMANUEL MURANT.

A Dutch Village.

This Artist was a disciple of Philip Wouwermans, and eminently successful in representing Brick-building, which he finished with precision and accuracy, as is very evident from the specimen before us.

£ 50. 5.

FEDERIGO BAROCCIO.

Reposo, on the Return from Egypt.

Called the Shell Madonna.

This Artist was the pupil of Battista Venetiano, by whom he was carefully instructed in the rudiments of the art. He excelled equally in History and Portrait, but his genius more particularly inclined him to the painting of religious subjects. In most of the works of Baroccio, it is not difficult to perceive who were his favourite Masters. A judicious eye may readily trace out Raffaello, in the outlines and attitudes of his figures, and the tints of Correggio are as easily traced in his colouring.

£ 20. 6.

ZUCCARELLI.

Landscape, with many Figures.

Genesis, c. xxxii. v. 3.

Jacob having departed from his father-in-law's house with his wives, goods, and cattle, sends messengers before him to Esau, his brother, unto the land of Seir, the country of Edom, with presents, in order to appease his anger for having deprived him of his birth-right.—This is a fine bold specimen of the Artist.

£ 30. 7.

CLAUDE LORRAINE, or GELEE.

View in the Mediterranean.

This Picture has been much admired for the peculiar softness and neatness of pencilling, and true perspective. The view appears to be a sea-port, with vessels taking in their lading; the time chosen is the evening; the setting sun is fast retiring in full splendour, throwing its golden tints upon the surrounding objects. The imagination can scarcely conceive any thing more beautiful. The Artist must

have had in contemplation one of those effects, which are often seen in the Mediterranean, a squall accompanied by lightning, succeeding the sun's retirement below the horizon.

£ 20.

8.

ATKINSON.

A Baggage Waggon, on its Route, escorted by Soldiers.

A hot summer day.—Painted in a very bold manner.

£ 20.

9.

NORTHCOTE.

Wat Tyler and his Horse.

A sketch from the large Picture placed in the Guildhall, London.

From the late Lord de Tabley's Collection.

BREAKFAST ROOM.

10.

ELMER.

Fresh-water Fish, Carp, &c.

True to Nature.

11. HUDSON, THOMAS.

Portrait of Edward Hyde, Esq. Hyde Hall, Cheshire.

From the Arden Hall Collection.

12. KNELLER, SIR GODFREY.

Portrait of a Civilian in his Robes.

From the same Collection.

13. MICHAU, THEODORE.

A Landscape.

Dutch scenery, with numerous figures, painted much in the manner of Teniers.

14. MONNICKS.

View in the Suburbs of Rome.

A fruit market, with groups of figures, the Pope's palace in the distance ; over the gate-way is the name of the then Pope, Pius V. who consecrated the standard of the Spanish Armada, falsely called by him invincible.

15. VINCI, LIONARDO DA.

Abelard and Heloise.

This Master was a disciple of Andrea Verocchio, and, from the excellence of

his genius, his proficiency was so rapid that he soon surpassed his instructor in an eminent degree. Rubens observes, that nothing escaped Lionardo which related to the expression of his subject; and, by the warmth of his imagination, as well as by the solidity of his judgment, he appeared to raise divine things by means human.

16.

LELY, SIR PETER.

Portrait of ——— Knightly, Esq.

By whose death (occasioned by a fall from his horse, whilst hunting,) a very large property, at Tarporley, in Cheshire, came into the hands of the Arden family.

From the Arden Collection.

17.

MICHAU, THEODORE.

Landscape.

(Companion to No. 13.)

This Pair are excellent specimens of this Artist's works.

120.

18.

WYKE, THOMAS, the Old.

Travellers, with Horses and Cattle, fording a Brook.

In all his compositions may be observed a fine understanding of the chiaro-scuro, abundance of exactness, and great harmony in the whole of his works.

£ 30. 19.

BERGHEM, NICHOLAS.

Landscape, with Figures and Cattle.

This is a beautiful and highly-finished upright Landscape.—We shall have another opportunity (in the Library) of treating more fully upon the merits of this much-esteemed Artist, although this Picture shews quite enough of the powers of Berghem to enable the spectator to form a fair opinion of his works.

20.

TOWNE.

A Landscape.

A pleasing specimen of this living Artist.

21.

HOWARD.

Portrait of a favourite Bay Horse, called Jack, rode by Mr. Lowe for fourteen years.

The back ground shews a view of Shepley Hall, painted by Parry.

£ 30.

22.

POTTER, PAUL.

A Young Bull and two Cows.

From a fine Picture in the Orleans Collection.

23.

TOWNE.

A Landscape.

Copied from Hobbima, for ——— Clarke, Esq. Liverpool.

24.

LELY, SIR PETER.

A Portrait of Master Knightly, in the Costume of a Cheshire Archer, when only sixteen months old.

25.

DE KONINGH.

Landscape, with a Girl riding on an Ass with Panniers.

Very spirited.

26.

27.

LIBRARY.

28.

RATHBONE.

The Cave of Fingal, in the Isle of Staffa.

£ 20.
2

29.

VANDYCK.

Portrait of a Female.

From Lord Bulkeley's Collection.

Van der Vande
Vandyck

30.

STRINGER.

Portrait of Rubens.

(An Oval.)

31.

ALLEN.

St. Francis at Devotion.

This is a good Picture.—The figure representing the saint is the portrait of an old man, who was in the habit of visiting the artist. In a fit of illness he lost his hair, which he never after recovered.

£ 100.
2

32.

BERGHEM, NICHOLAS.

Landscape, with Figures and Cattle.

This charming Painter was born at Haerlam, and was taught the first principles of the art by his Father, but he afterwards had the good fortune to have some of the best Masters of that time for his instructors, and was successively the disciple of Weeninx, Vangoyen, Wils, and others.

His method of painting was easy and expeditious. He had an inexpressible variety and beauty in the choice of sites for his landscapes, executing them with a degree of truth and neatness that is surprising: the leafing of his trees, with all his under

foliage, is exquisite; his cattle, and figures of every description, freely handled, and not to be surpassed. His skies are clear, and his clouds float lightly, as if they were supported by air,—and when any of these particular marks are wanting, *no authority ought to be sufficient to ascribe any Picture to him.*

The beautiful Picture now before us is an upright Landscape, in his light style, and which, by most Connoisseurs, is esteemed his best.

One of the most capital Pictures of this Master was painted for the principal Magistrate of Dort, in whose family it is still preserved. While he was employed in painting that Picture, the same Burgomaster bespoke also a Landscape from John Both, and agreed to pay eight hundred Guilders for each Picture; but to excite an emulation, he promised a considerable premium for the performance which should be adjudged the best. When the Pictures were finished, and placed near each other for a critical examination, there appeared such equality of merit in each, that he generously presented both Artists with an equal sum, above the price he had stipulated.

From the Collection of Mr. Zachary.

$\frac{1}{2}$ 20.

33

BOTH, JOHN and ANDREW.

Landscape and Figures, with a View of the Bridge called Ponte di Mola, near Rome.

This is a fine specimen of these much-admired brothers, John and Andrew Both: their talents were very different, and each was admirable in his way. The former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures are so well adapted, that every Picture seems to be the work of one Artist. Their small Paintings are best; they generally express the sunny light of the morning, breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; and it is to be observed, that even the different times of the day are perceivable in their landscapes, from the propriety of the tints used.

34. HENDERSON.

View of Lancaster Castle, and the Church.

By a self-taught Artist, residing at that place.

35. FIELDING.

Snow Drops in a Mess-pot.

True to nature, and highly finished.

36. ROSA, SALVATOR.

Soldiers on the March, inquiring the Road to their Destination.

A beautifully coloured specimen of the Master.

37. UNKNOWN.

Portrait of Miss Emma Lowe, in the Costume of 1770.

38. ROMNEY.

Portrait of Lady Hamilton.

An exquisite specimen of the Artist.

From the Collection of Lord de Tabley.

39.

OSTADE.

A Domestic Interior.

Highly finished.

40.

RATHBONE.

Landscape.

Morning—with Figures and Cattle.

41.

RATHBONE.

Evening—Companion to the above.

42.

BLOEMART.

Landscape, with Goats.

Painted with infinite spirit.

From the Collection of Sir G. Warren.

43.

ANDERSON.

Sea View—A Calm.

44.

ANDERSON.

Sea View—A Storm.

(Companion to the above.)

45.

BARRETT, G.

Landscape.

46.

BARRETT, G.

Landscape.

(Companion to the above.)

47.

VERSARI.

*Landscape, with a Shepherd and Shepherdess sitting under a Tree,
with Sheep, Lambs, and Goats in the foreground.*

A pleasing Picture, by an Artist whose works are little known.

48.

DOUW, GERHARD.

A Lady plucking Grapes from a Window.

A beautiful and highly-finished effort of this great Master.

49.

REMBRANDT.

Head of a Rabbi.

Highly-finished.

50.

VANDER ULFT, JACOB.

View of Rome, with the Rotunda and a Statue, numerous Figures, in the Costumes of different Nations, preparing for a Procession.

The Picture is highly-finished, and the colouring beautiful.—The works of this Master are little known and extremely scarce.

51.

BERGHEM, NICHOLAS.

Landscape, with Figures and Cattle.

The distinguishing character of Berghem is the breadth and just distribution of the lights, the grandeur of his masses of light and shadow, the natural ease and simplicity in the attitudes of his figures, expressing their several characters, the just brilliancy and harmony of his colouring, and the elegance of his composition. He painted every part of his subjects so well, as to render it difficult to determine in which part of the art he excelled most.—The Painting before us is in his dark manner.

8
= 100
52.

RAFFAELLE, SANZIO.

Paul and Silas.

Acts, c. xvi. v. 19.

“And when her masters saw that the hopes of their gains were gone, they caught Paul and Silas, and drew them into the market-place unto the rulers.”

A magnificent Performance.

Raffaelle possessed the most essential requisites of the art, in a more exalted degree than any other Artist—in composition he is entitled to the highest—a sublimity of thought, a fruitful and rich invention, remarkable correctness of drawing and design, and wonderful disposition and expression. Many of his Pictures, for their high finishing and excellent colouring, are not surpassed by the pencil of the greatest Painters, not even by Titian.

This Picture is rich in design, the figures arranged in a masterly manner, and the draperies hardly to be equalled.

53.

REILLY.

Portrait of a favourite Grey Horse, called Prince, bred by Mr. Lowe, and used by him as a Carriage Horse many years.

In the year 1828 Prince was seventeen years old, and seventeen hands high.

In the back-ground is the Weir-Meadow Wood, planted by Mr. Lowe's own hand, and the double fall of the Weir, erected by him at a considerable expense, forming an agreeable *tout ensemble*.

54. FERG.

Landscape, with Figures and Ruins.

55. WATERLOO.

Landscape.

The scene hilly, a cottage on a rock, with a guide-post.

56. WATERLOO.

Landscape.

(Companion to the above.)

Both pleasing Pictures.

57. MORLAND.

Pigs in a Sty.

A true and spirited specimen of this Artist.

58. BREUGHEL, called VELVET.

The Feathered Concert.

An elaborate and highly-finished composition, full of the feathered tribe, in all their variety of plumage.

59.

FRIEZE, NICHOLAS.

Age and Infancy.

A beautiful Miniature.—This Artist was formerly assistant to the late John Astley, Esq. of Dukinfield Lodge.

60.

WILSON, RICHARD.

The Lake of Como, with all its beautiful Scenery.

Full of choice variety, every part of which is given with the charm of truth, peculiar to this admired English Artist—the aerial effect of the distance is most delightful.

The interest of this lovely Picture is considerably heightened by a group of figures, from the able pencil of Mortimer.

In the vicinity of this delightful Lake the late Queen Caroline had a chateau.

61.

ROSA, SALVATOR.

A Grand Romantic Landscape.

In this fine Picture is displayed all the lofty genius of this great Artist. In the foreground is represented a bold rocky scene, well-fitted for the haunts of banditti, three of whom appear loitering near a piece of water; in the distance is seen a castellated building, which adds greatly to the effect of the perspective.

In this Picture is given that cast of dignity, which belongs to savage uncultivated nature; and, what is to be admired, is the perfect correspondence which is observed between the subjects which he chose, and his manner of treating them—every thing of a piece; his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures: he studied nature with a sagacious attention

and exquisite judgment, and always represented her in her utmost wildness and grandeur. In the whole of his works there is a wonderful spirit, and, with that spirit, a freedom of pencil that very few have equalled, of the truth of which the Picture before us is a convincing proof.

“ ————— But who can paint
Like Nature? Can imagination boast,
Amid its gay Creation, hues like hers?
Or can it mix them with that matchless skill,
And lose them in each other, as appears
In every bud that blows?”

30.

62.

POUSSIN, GASPAR.

A Landscape View—View of the Ponte di Mola, near Rome.

This Picture is rendered more particularly interesting from being a real view, or, as it may be called, a topographic landscape of classical scenery. Gaspar evinced much taste in the composition and grandeur of forms in his Pictures. There are various spots and scenes on the surface of the globe which almost irresistibly excite the attention of a spectator. Their local features are either beautiful, grand, or picturesque, and their natural qualities are often powerfully heightened by the adventitious, and even changing incidents of light and shade, clearness and mist, and in representing the effects of a meridian sun.

“ Presented to the cultured eye of taste,
No rock is barren, and no wild is waste ;
No shape uncouth, or savage, but in place,
Excites an interest, or assumes a grace.
Nature, exhaustless still, has power to warm,
And every change of scene a novel charm,”

8100.
63.

CUYP, ALBERT.

A Halt of Travellers at an Inn,

In which the Portrait of the Painter and his Father, with those of the horses they usually rode, are introduced.

On viewing this lovely little gem, the mind is cheered with the tranquil sunny effect, which Cuyp has so admirably imitated; and we feel participators in the scene, from its strict resemblance to nature. He painted every object in a free and natural manner, always lovely and true in his colouring, always clear and transparent. This before us is one of his finest specimens.

From the Fonthill Collection.

64.

UNKNOWN.

Miniature of George the Third.

820.
65.

VAN HOECK, ROBERT.

This Artist was favoured in the highest degree by the King of Spain, and by that monarch appointed comptroller of the fortifications throughout all Flanders.

The Pictures he painted were generally of a small size, with abundance of figures, forming an extensive camp, very correct in all parts—his touch had unusual neatness, his colouring delicate and very transparent.

66.

MORLAND.

The Stick Gatherers.

This is a beautiful and very spirited specimen of this much-admired Artist, painted in his finest bold manner.

67.

RUBENS.

Samson betrayed by Delilah.

(On Copper.)

Judges, c. xvi. v. 21.

In this Picture, which may be called a sketch, (as a large Picture was painted from it) is shewn the moment when the Philistines are, with great difficulty, binding Samson. In the face of Delilah appears great anxiety, to know whether she has succeeded in gaining the great secret, and fear of the consequences, in case she may again be deceived. It is a Picture of forcible expression, strong effect, and vivid colouring. Vandyck painted this subject evidently from the same design, but he left out the figure that appears entering the apartment and drawing his sword. It was purchased from the collection of Mr. Hesseigh, of Antwerp, (in whose family it had been from the time of Rubens) and sold by Mr. Tarn to Mr. Lowe.

68.

TITIAN.

Christ with the two Disciples at 'Supper, at Emmaus.

Luke, c. xxiv. v. 30, 31.

"And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake it, and gave it to them.

"And their eyes were opened, and they knew him, and he vanished out of their sight."

An Etching from a Picture very much like this, and said to be after Titian, is in the Bible published under the direction of the Society for Promoting Christian Knowledge.

69. LINNEL, Pupil of MORLAND.

A Landscape, with Cottagers preparing to go to Market.

Cleverly painted, and much in the manner of his Master.

8
+ 30.
70.

RUBENS, (After.)

Youth stealing Light from Age.

In the possession of Lord Farnborough, Duncombe Park, Yorkshire, is a large Picture on the same subject, painted by Rubens.

MR. LOWE'S BED ROOM.

71.

PYNAKER, ADAM.

Landscape, with Figures, &c.

A most charming specimen of the powers of this Master ; and, were any thing wanting to establish his fame, the barking of his trees, the juicy green which pervades

his foliage, the clearness of the water, the tender aerial perspective, all combine to give evident proof of his acknowledged merits. His small Pictures are preferable to those he painted on a large size, and are admitted into the cabinets of the curious amongst the works of the greatest Masters.

72.

REILLY.

A View of Shepley Hall, from the Reservoir.

True to nature.

73.

VERNET.

Sea View—A Storm.

A boat, with several people on board, is seen driving upon a rocky coast, several figures on the shore appear to be anxiously watching its progress towards destruction, in order to lend their assistance to the crew, who are making signals of distress.

In Vernet's Pictures he displayed goodness of effect, with what is termed truth of colouring, and gave an animation to his figures, which may be said to be a distinguishing mark of his works.

74.

MONNOYER, JOHN BAPTISTE.

A beautiful Vase of Flowers.

Painted in his usual free manner.—His Pictures are not so exquisitely finished as those of Van Huysum, R. Ruiseh, and Mignon; yet they elaim our admiration by the boldness of the composition, the energy of touch, and the force and vigour of his colouring.

This Picture was presented to Mr. Lowe by the late F. D. Astley, Esq. of Dukinfield Lodge, and supposed to have been selected by the late John Astley.

75.

RUBENS.

A Portrait of a Lady.

Finished in his usual bold and striking manner.

76.

PARRY, Senr.

A Romantic View of Fell-Foot, in Westmoreland, the Property of the late F. D. Astley, Esq. with a View of Windermere Lake.—In the foreground are the Portraits of Mr. and Mrs. Dixon.

This Picture is much in the manner of Wright, of Derby.

77.

REILLY.

View of Broom Stair Bridge, with the Lowes' Arms Inn and Farm House, with a Portrait of Mr. Lowe's Carriage Dog introduced, which is a true Specimen of the old Danish breed.

THE BEST LODGING ROOM.

f 30.

78.

WEST, P. R. A.

The Mighty Angel.

Revelations, c. x. v. 1.

“The mighty Angel, with his right foot upon the sea, and his left foot upon the earth, lifting up his hand to heaven, and swearing by him that liveth for ever and ever, that time should be no longer.”

This is a powerful effort of the Master, and is finished in a much superior manner to many of his Pictures.

f 30.

79.

WOUWERMANS, PHILIP.

Landscape, with Groups of Figures and Cattle.

The subject seems chosen to shew the powers of this very great Master. It combines a beautiful display of taste in Landscape, and of spirit and true nature in the figures; but one of its excellences arises from the masterly manner in which the fore-shortening is executed, particularly the red cow. It is really a splendid specimen of that most difficult part of the art, and highly merits the attention of the spectator.

f 20.

80.

HOBBIMA, MINDERHOUT.

An upright Landscape, with Figures.

This is a fine Picture of this justly-esteemed Master, and certainly displays great skill in the depth of perspective, which he usually gave his views; the forms of his trees are, in many instances, not unlike Dekker and Ruysdaal; and, in all his works, he shews an admirable knowledge of the chiaro-scuro. His works are now exceedingly scarce, and much sought after.

81.

RUYSDAAL.

Landscape and Figures.

Painted with rich effect, the water transparent, the trees and distances managed in his always masterly style.

DINING ROOM.

f 30.

80*.

HOLBEIN, HANS.

Portrait of Sir Digby Carlton.

The invention of Holbein was surprisingly quick, his application indefatigable, his colouring had much force, and he finished his Portraits with great neatness.

81*.

MIERIS, the Old.

Portrait of a Gentleman.

82.

MIERIS, the Old.

Portrait of a Lady.

(Companion to the above.)

Beautifully finished.

f 20.

83.

MORALEES, called EL DIVINO.

The Agony of Christ in the Garden.

Luke, c. xxii. v. 42.

“Saying, Father, if thou be willing, remove this cup from me; nevertheless not my will, but thine be done.”

It is scarcely possible to describe with the pen the sublime feeling the sight of this Picture impresses upon the mind of the spectator, which arises partly from the grandeur and consequence of the subject, and partly from the manner in which the Artist has treated the same. In colouring it is fine, the drawing good, and it is upon the whole an exquisite performance. This Spanish Artist, from his constantly making choice of divine subjects, acquired the appellation of El Divino Moralees.

£ 40.

84.

FLORIS, FRANCIS.

The Procession to Mount Calvary.

Cimon the Cyrcnean bearing the Cross after the Saviour, Caiaphas the High Priest, and the Centurion are plainly to be distinguished amongst the populace; in the foreground the Painter has introduced St. Veronica presenting a napkin to Christ, upon which, it is asserted that, having applied it to his face, the impression of his countenance remained ever after imprinted upon it.

£ 30.

85.

WEENINX, BAPTISTE JOHN, the Old.

The Embarkation.

This fine Picture is from the splendid collection of Lucien Buonaparte. It is difficult to form an idea of the various and extensive powers of this Artist; he painted in almost all the different departments of the arts, and in every one acquired the reputation of uncommon ability; but his particular excellence lay in painting Italian Sea Ports, enriched with noble architecture, and decorated with figures representing embarkations, or the activity of commercial industry.

The subject now under consideration is undoubtedly one of his best works; the figures (amongst whom is a portrait of himself, as master of the boat,) are elegant, the costumes imposing, and the whole amazingly clear and transparent. And it is certainly not less valuable, from the high character of the collection of which it once formed a principal feature.

£ 30.

86.

VANDYCK.

Banquet Scene.

A Banquet, in which King Charles the Second appears entertaining his favourites.

This is a subject which gave great latitude to the genius and abilities of an able Artist, and Vandyck has taken advantage of it; the composition being highly pleasing, the attitudes elegant, and the costume and colouring of the whole without fault.

$\frac{1}{I}$ 50.

87.

CORTONA, PIETRO DA.

Christ Discoursing at the Well with the Woman of Samaria.

John, c. iv. v. 7.

“There cometh a woman of Samaria to draw water, Jesus saith to her, give me to drink.

This is a very fine Picture of the Master.—No Painter can be more admired than Pietro Da Cortona; all the subjects he painted are admirably relieved, touched with a spirited and free pencil, and charmingly coloured. His works were in great request amongst princes and other great people; and, on his arrival at Rome, Pope Alexander VII. conferred on him the order of the Golden Spur.

$\frac{1}{I}$ 30.

88.

MIGNON, or MINJON, ABRAHAM.

This Artist was a disciple of David de Heem, whose manner he strove to imitate, studying nature with exact and attentive observation. In considering the works of Mignon, we are at a loss whether most to admire, the beauty and freshness of his colouring, the bloom on his fruits, or the perfect resemblance to nature, visible in all his performances. He shews a beautiful choice in his flowers, fruits, and insects, and groups them with uncommon elegance; his touch is exquisitely neat, at the same time easy and unlaboured.

By de Heem
Mignon

89.

HEYDEN, JOHN VANDER.

Landscape, with View of a Church, &c.

A very minutely finished Picture of this extraordinary Artist.—He greatly improved his genius by studying after nature, and his taste directed him to the choice of such subjects as are very rarely seen in so great perfection as when represented by his pencil. He painted views of cities, churches, palaces, and country houses, which he designed with all imaginable precision after nature, and added new beauties to them by the trees and lovely distances which he introduced with the greatest propriety. Several Artists have finished their works as highly as Vander Heyden, but few of them possessed the art of uniting mellowness with high finishing: nothing in his pictures appears hard or stiff; but the more minutely and critically we observe his works, we are the more astonished to observe the taste visible throughout the whole.

£100.
 90.

VANDYCK.

Madonna and Child.

From the Collection of the Earl of Carysfort.

This Picture is finished with the greatest care; the drawing is perfect and the colouring exquisite, the draperies broad and grand; indeed, all his subjects (and he painted an incredible number) are well composed, neatly and boldly pencilled, they have an abundance of merit, and are admitted to honourable situations in the most select collections.

£100
 91.

DOLCI, CARLO.

St. Francis and the Angel.

This inimitable Painting is certainly one of the finest specimens of this elaborate

Master ever seen in this country. He was particularly fond of painting sacred subjects, and his works are very easily distinguished by a peculiar delicacy of touch, with which he perfected all his compositions: his pencil is wonderfully tender, improved by a judicious management of the chiaro-scuro, which gave his figures a surprising relief. The finishing of the faces in these Pictures is wonderfully fine; but they are exceeded, if possible, by the great delicacy of the hands, which are matchless; the draperies are broad and grand; the angel is heavenly; and, indeed, the Picture appears more the effect of magic than the work of human hands.

120.
92.

FERG, PAUL FRANCIS.

Landscape, with Ruins, &c.

This is a choice Picture of this admired Master, whose subjects resemble Berghem and Wouwermans. The ruins which adorn his landscapes are selected with great taste, and often executed with a finish that discriminates the rougher surface of hewn stone from the polished one of marble.—In England he became involved in his circumstances, and, according to report, was found dead at the door of his lodgings, apparently exhausted by cold, want, and misery.

From the Collection of Lord Cremorne.

100.
93.

RUBENS.

The Inspiration of St. John, the Evangelist.

This is one of those Pictures in which the great powers of Rubens are eminently shewn: the colouring is amazingly rich and brilliant, the attitude of the saint is noble, with a book in one hand and a pen in the other, whilst the eagle above appears holding an ink-horn; his countenance shews the great attention he is paying to the dictates of an invisible monitor—indeed, the whole composition is eminently fine.

At the bottom of the Picture is the following portion of the Apostles' creed:—

PASSUS. SUB. PONTIO. PILATO. CRUCIFIXUS. MORTUUS. ET. SEPULTUS.

£100.

94. REYNOLDS, SIR JOSHUA.

The Contemplative Boy.

A fine specimen of the great talents of the much-respected late President of the Royal Academy.

From the Collection of Lord de Tabley.

95. POCOCKE.

A Sailor Boy, with a Glass of Grog in his Hand.

Very spirited, and happily expressed.

DRAWING ROOM.

97. BALEN, HENDRICK VAN.

*Abraham's Steward arriving at Mahor, in Mesopotamia, to take a
Wife for Isaac, his Son.*

Genesis, c. xxiv. v. 10.

This Picture is finished with great spirit, and the tone of colour is very effective.
The landscape is painted by Velvet Breughel.

£ 20. 98.

BACKHUYSEN, LUDOLPH.

A View on the Sea Shore.

This is a good Picture of this much-csteemed Master. It describes a coast scene, with persons of distinction bargaining for fish—in the middle distance is a fishing smack, with the fishermen delivering her cargo. Backhuysen may be easily distinguished, by an observant eye, from the freedom and neatness of his touch; from the clearness and natural agitation, or quiescence, of the water; from a peculiar tint in his skies and clouds; from the exact proportions of his vessels, and the gracefulness of their positions—and the aerial perspective is highly pleasing and true.

£ 50. 99.

MORGENSTEEN.

Interior of a Spanish Church.

This inimitable gem is finished in the highest style of grandeur; the perspective is quite fascinating, and the figures such as are seldom seen in any painting. The works of this Master are little known in England, and, what is singular, he is not noticed by either Pilkington or Bryan.

£ 100. 100.

TENIERS.

A Surgeon performing an Operation upon the Foot of a Patient.

This fine Picture was purchased on the Continent by that celebrated connoisseur, Walsh Porter, for his present Majesty, when Prince of Wales.

This is a choice specimen of the Master. For transparency of colour, dexterity of pencil, and unostentatious representation of the figures, with the various objects delineated, make it almost impossible for the present Picture to be excelled.

101. TERBURGH, GERARD, Cav.

The subjects this admired Master chose to paint were conversations, representing persons engaged at different games, performers on musical instruments, or humorous droll adventures, all strictly copied from nature.

He finished his Pictures highly, with a light agreeable touch, his colouring lively and transparent, with a pleasing and skilful management of the chiaro-scuro. He was remarkable for introducing white satin in the dress of some figure in most of his compositions; for he painted that kind of silk in a masterly manner, and always took care to dispose of it in such places as caused it to receive the principal light.

His works were so much esteemed by the King of Spain, that he conferred on him the honour of knighthood, and presented him with a medal and chain of gold.

102. DOUW, GERHARD.

The Water Doctor.

This is a splendid specimen of the above inimitable Artist.—The composition consists of a female, who has brought an urinal to the doctor; she appears to shew great anxiety to know what his opinion of its contents may be, and he appears surveying it with great attention—in the doctor you evidently see a striking portrait of the Artist.

Douw was a pupil of Rembrandt, and conceived the project of combining the rich and glowing colouring of his Master with the polish and suavity of extreme finishing; and he adopted a mode of uniting the powerful tones, and the magical light and shadow of Rembrandt, with a minuteness and precision which so nearly approaches to nature as to become perfect illusion. He appears to be, incontestably, the most wonderful in his finishing of all the Flemish Painters. Every thing that came from his hand is precious. His Pictures are remarkable, not only for

retaining their original lustre, but for having the same beautiful effect at a distance as they have when brought to the nearest view ; and it was his peculiar talent to shew, in a small compass, more than other Painters could express in a much larger extent. The works of this Master have ever been zealously sought after by the curious collector ; and no Pictures, of similar subjects, have ever been purchased at such considerable prices. In fact, it may be said, that they are as much superior in value to other paintings of the same subjects as the polished diamond is to the roughest stone.

It may not be deemed intrusive to admit here an anecdote of Douw's extreme patience in finishing his works. Sandrart says, that having, in company with Bamboccio, visited Douw, they could not forbear to admire the prodigious neatness of a Picture he was then painting, in which they took particular notice of a broom ; and expressing their surprise at the excessive neatness of the finishing of that minute object, Douw told them, he should spend three days more in working on the broom, before he should account it entirely complete.

$\frac{1}{2}$ 20.

103. MENGES, ANTONIO RAPHAEL, Cav.

Peter's Contrition for having denied Christ.—The Saviour standing by him stripped and bound.

This little gem is finished with all the nicety of miniature painting, and which is characteristic of the works of Menges ; for, in his early life, he painted in miniature and enamel, and, having studied the fine relics of the art of the Greeks, he was led to giving his pictures the appearance of having been painted in older times.

His partisans place him on an equality with Raffaello—it may be said that no Artist possessed more sublime principles of the art, and it is barely possible that such principles should not have great influence on the performances. He has been censured for a diminutive style ; but it is, nevertheless, true, that he was a Painter of extraordinary merit.

104.

JARDIN, KAREL DU.

Landscape, with Travellers and Cattle.

In all du Jardin's compositions he shews a great genius and a good taste, with correctness and spirit, and his works are as much sought after as they are difficult to be met with. In this Picture he has shewn abundance of merit, as well in the light and shadow, as in the clearness of the colouring, and the powerful force and effect it produces.

105.

WERF, ADRIAN VANDER.

Holy Family, with St. John.

The young saint appears to be amusing the child with a bird's nest, the Virgin, with a book in her hand, attentively observing him, and Joseph, in the back-ground, asleep. The carnations in this Picture are admirable, and the draperies fine. The genius of this Artist peculiarly directed him to paint history in small, which he executed in a most exquisite manner; his pencil is chaste and tender, his design correct, and the roundness and relief of his figures not to be excelled.—The works of this Master are very rarely to be met with.

106.

OSTADE.

An Interior—Boors Carousing

Finished in the best manner of this much-esteemed Master.

$\frac{1}{2}$ 30. 107.

VANDERNEER, ARNOLD.

Winter—View in Holland.

Numerous persons are skating on the river.—The subjects of this Master are views of villages, banks of rivers and canals, and they are generally finished with a remarkably neatness of pencil, and imitations of nature always true.

$\frac{1}{2}$ 50. 108.

REMBRANDT, VAN RYN.

Landscape.

A charming effect of nature, admirably displayed in the disposition of light and shade; coloured with great force and transparency: his landscapes are bold, and, being quite original in his manner, he has had no successful imitators.

The genuine works of this Master are rarely to be met with; and, whenever they are to be purchased, they afford incredible prices.

Some of them are preserved in the rich collections of England; some are in the Duke's palace, at Florence; a few of his works are at Genoa and Turin; and several in the cabinet of the French King. His present Majesty George the Fourth has one, called the Shipwright and his Wife, which is allowed to be the chef d'œuvre of this celebrated Artist.

$\frac{1}{2}$ 100. 109.

DOLCI, CARLO.

Tobias and the Angel.

Tobit, c. vi. vii. and viii.

This truly fine Picture is the companion to No. 91, finished with equal care, making together a pair of Paintings by this Master not to be excelled in any collec-

tion in Europe.—There were five altogether of the same size and form (being octagon) painted by the Artist, for the private chapel of the Grand Duke of Florence; but, from the commotions of the times, they were removed, and purchased, about the year 1824, by a brother-in-law of the present Duke of Argyle, since which they were sold in London.

The Pictures are now placed in handsome rosewood cabinets, upon castors, for the sake of bringing them into a proper light.

“What art thou beauty? whence thy pow’r,
That thus persuasive charms the heart?
When thy fair hand adorns the roseate bow’r,
Or blooming virgin, *pride of all thy art.*”

LANGHORNE.

110.

TITIAN.

Titian's Daughter and her Duenna.

This is one of those Pictures which produces an increasing gratification to the eye and judgment the longer it is viewed and investigated, unlike the meretricious coquet, who merely charms the sight for a moment. Here are no brilliant colours, forced effect, or picturesque features. It is an unaffected portrait of a female, who is standing attentive to the information which it appears is given her by the Duenna, who has an open letter in her hand. The expression and turn of the head, with the mellow tinting of the flesh, and complete harmony of the whole, conspire to render this performance peculiarly interesting; and the contrast between the beautiful Daughter and the very ordinary Duenna is extremely well managed, and shews the former to the greatest advantage. It is a fine Picture, and may be considered an undoubted original of this great Master.

111.

WYNANTS.

A Landscape, with Figures and Cattle.

In this highly-finished Picture, the mellow warmth of an autumnal sun, glowing upon a broken foreground, is admirably calculated to harmonize the Both-like effect which predominates in most of his finest productions. His choice of effective scenery is most pleasing to the eye, and he has a light and free touch, with colouring clear and transparent.—The figures in his landscapes are generally painted by Ostade, Wouwermans, Linglebach, Vantulden, and others, which now give additional value to the productions of this agreeable Artist.

112. ZAMPIERI, DOMENICO, called DOMENICHINO.

Diana and Acteon.

“Ipargæus quæ comas altricibus undis,
Addicit hæc cladis præmuntia verba futuræ,
Nunc tibi me posito visam vilamine navres;
Si poteris narrare licet.”

OVID MET.

Diana and her Nymphs are surprised bathing by Acteon, who, in endeavouring to conceal himself is discovered by Diana, who had just emerged from the stream. Surprised and enraged at what she considered unpardonable presumption, she was about to snatch her bow and aim a dart; but repressing her intention, and seizing as much water as would fill the hollow of her hand, she dashed it towards his face, and with sarcastic contumely said,

“Boast now, thou rash, advent’rous youth,
That thou hast seen Diana naked.”

He was then immediately turned into a Stag, and was hunted and devoured by his own hounds.

The Landscape part of this Picture is in the grandest style; and the beauty and

elegance of the figures is scarcely to be excelled. For correctness of design, expression of the passions, and the simplicity and variety in the airs of his heads, he is allowed to be surpassed by few. One of the chief excellences of this Artist consisted in his painting Landscapes, of which the one now under consideration is a splendid proof; and in this style, the beauty arising from the natural and simple elegance of his scenery, his trees, and his well-broken grounds gained him as much public admiration as any of his other performances; and, as there is no apparent study of dark to relieve light, and vice versá, it bears the appearance of being a happy combination of objects, by the liberal hand of unrestrained nature. This is the truly great difficulty of the chiaro-scuro—so often spoken of—so little understood—so seldom effected. The back-grounds of his Pictures are generally enriched with noble architecture, in which he greatly excelled.

It had been foretold by his friend and patron, Cardinal Agucchi, that his merit would not be duly appreciated till after his death; and it is certain that posterity has done ample justice to the talents of this extraordinary Painter.

This Picture was brought from the Louvre, by the late Mr. Vernon, where it was esteemed by all connoisseurs as one of the most Classic Pictures in that magnificent collection.

113. TISIO, BENEVENUTO, called GAROFALO.

The Crowning of the Virgin.

This is an excellent little Picture of the Master, and describes the crowning of the Virgin by Angels: she is seated with a book in her hand; the Infant Saviour on a cushion; by her Joseph is seated on the ground. This painting possesses all the style of Garofalo, and his Pictures have frequently been taken for the works of Raffaello. This eminent Painter is deservedly placed at the head of the Ferrarese school. He was named Garofalo, from his usually painting a flower in the corner of his Pictures.

114. ALLEGRIS, ANTONIO DA, called CORREGGIO.

The Virgin and Child.

Bright, beyond all the rest, Correggio flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue.

DU FRESNOY, by Mason.

This Picture is a splendid specimen of this rare Master, who is justly esteemed as one of the luminaries of the art : to him it is indebted for one of its most effective illusions, the faculty of fore-shortening ; and he has confessedly the magic of the chiaro-scuro to the highest possible pitch. He was the creator of a grandeur all his own ; his colouring is equally as pure and delicate as that of Titian, and, in point of breadth of effect, he is undoubtedly his superior.

This gem was in the collection of the late Dr. Peart, of Butterwick, in Lincolnshire, a gentleman whose taste and liberality were well known. He highly valued this Picture, and refused five hundred guineas for it.

115. DUC, JOHN LE.

The Laundress.

From the Collection of the late Duke of York.

This Master, on his first outset, painted Cattle, which he learnt under Paul Potter ; but he afterwards changed his style, and painted interiors, conversations, and domestic scenes ; when he had acquired the reputation of an able Painter, he abandoned the art, and followed a military life, which is the cause of his works being so very scarce.

~~115~~ 30.

116.

MIERIS, FRANCIS, the Old.

The Sleeping Lady and Trumpeter.

This Artist was a pupil of G. Duow, and he so far surpassed all his companions, that he was by his Master called the prince of his disciples. He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, with that beautiful transparency which characterizes the works of Duow; and he is allowed to be superior to that Master in many respects, being more delicate and extensive in his design, and more correct in his drawing. He painted draperies of all sorts in so singular a manner, that the different fabric of any of them might be easily discovered. The subject of this Picture appears to be a Cavalier returning from a Journey, with a Trumpet slung at his back, finds the Lady asleep, and while he tickles her ear her attendants are anxious he should not awake her.

~~116~~ 30.

117.

STEEN, JAN.

This is a most capital production of this Master, and exhibits himself and family in a scene of great extravagance and waste; it is, however, finished in a most masterly manner, and fully proves him to have been an almost inspired Painter. In the subjects he chose to represent, his genius was always his principal director; and few Artists have given such animation to their figures, or equalled him in the strength of expression; his touch is light, easy, and free. In designing his figures he shewed remarkable skill; for, at first sight, one may see a proper distinction of the ranks and conditions of persons introduced, the difference between a gentleman and a boor, by their forms, their attitudes, their air, or expression; so that, in this respect, he appears worthy of being studied by other Artists.

AN ALPHABETICAL INDEX
OF THE
NAMES OF THE PAINTERS,
WHOSE WORKS CONSTITUTE THIS COLLECTION.

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43, 44.	Anderson		
31.	Allen		
114.	Allegri, called Correggio	1494	1534
8.	Atkinson		

B

98.	Backhuysen, Ludolph	1631	1709
97.	Balen, John Van		
5.	Baroccio, Frederick	1528	1612
45, 46.	Barrett, George		
19, 32, 51.	Bergham, Nicholas	1624	1683
86.	Bergen, Dirk Vanden		1689
42.	Bloemart, Abraham	1564	1647

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33.	Both, John and Andrew	1610	1650 1656
58.	Breughel, called Velvet.....	1560	1689

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7.	Gelee, called Claude Lorraine.....	1600	1682
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89.	Heyden, John Vander	1637	1712
80.	Hobbima, Minderhout	1611	
65.	Hoeck, John Van.....	1600	1650
80.*	Holbein, Hans.....	1498	1554
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11.	Hudson, Thomas	1701	1779

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104.	Jardin, Carl or Karl du	1640	1678
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25.	Koningh, Philip de	1619	1689

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74.	Monnoyer, John Baptist.....	1635	1699
83.	Moralees, called El Divino.....	1509	1586
99.	Morgensteen		

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57, 66.	Morland, George.....	1764	1804
88.	Mignon, Abraham.....	1639	1679
4.	Murant, Emanuel.....	1622	1700

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9.	Northcote.....		
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39, 106.	Ostade, Adrian Van.....	1610	1654
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95.	Pococke		
2, 22.	Potter, Paul.....	1625	1654
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71.	Pynaker, Adam.....	1621	1673

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52.	Raffaello, Sanzio.....	1483	1520

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30.	Stringer		

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15.	Vinci, Lionardo da.....	1445	1520

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85.	Weeninx, John Baptist, the Old.....	1621	1660
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79.	Wouwermans, Philip	1620	1668
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112.	Zampieri, Domenico, called Domenichino.....	1581	1641
6.	Zuccarelli, Francesco.....	1710	1788





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